

ILLUSTRATED CATALOGUE

OF THE

BOSTON

Musical Instrument Manufactory,

(Formerly E. G. WRIGHT & CO.)



No. 71 SUDBURY STREET,

(CORNER OF HAWKINS STREET,)

BOSTON, Mass.

1869:

PRESS OF HOLLIS & GUNN, STEAM JOB PRINTERS, 25 HAWLEY ST., BOSTON.

ML155
B 74
T.C.

CAUTION.

Having changed the name and style of our former firm, (E. G. WRIGHT & Co.) to that of the BOSTON MUSICAL INSTRUMENT MANUFACTORY, and knowing that others may perhaps, advertise the *old name*, in order to *enhance the value of an inferior quality* of instruments, we would state, that the business is continued *without interruption*, with the same *manufactory, tools, patterns, workmen* and *all else* appertaining to the manufacture of *our first-class* work; and that the manufacturing department is still under the personal superintendence of the former *practical partners*, Messrs. HENRY ESBACH and LOUIS F. HARTMAN, gentlemen of large experience, with extended reputation as inventors and manufacturers, who carefully examine and critically test each instrument manufactured by us, and without whose approval none are permitted to leave our establishment.

We would, therefore, caution all against the impression that others produce the perfect and complete class of instruments which we do, for we are satisfied with nothing but the *best*, and *warrant* each of our instruments perfect throughout.

We manufacture at our own establishment, from the raw material, to the finished instrument entire, each and every part, from stock of peculiar properties, made expressly for us, and by a corps of most thoroughly experienced workmen.

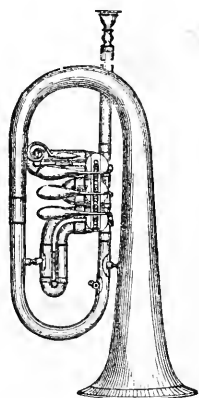
Purity of tone, perfection of tune, and elegance of finish, are qualities which we aim to attain, and from the high testimonials we have received from the most distinguished "artists" and prominent musicians of the day, which no other firm can produce, we know that we produce instruments surpassed by none. The fact of testimonials is often ignored or commented upon by manufacturers who cannot obtain such, they stating that there is no value or reliability in them; it is, however, not reasonable to suppose that a musician of prominence would stake his professional reputation by endorsing any manufacturer whose instruments were not as they state — the best; And in this connection we would state, that almost without exception, our instruments are used by the most prominent professional musicians and soloists, as also the finest Bands, military and private organizations, throughout the country, North, South, East and West.

Our great facilities will enable us to sell instruments at very reduced prices, and we guarantee the utmost satisfaction to all who may favor us with their patronage.

BOSTON MUSICAL INSTRUMENT MANUFACTORY,

71 Sudbury Street, Boston.

September, 1869.



E ♭ CORNET. Side Action.



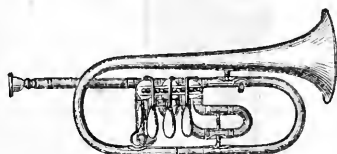
E ♭ CORNET. Top Action.

E ♭ CORNET.

Of all instruments, the E ♭ Cornet is perhaps the most difficult to bring under control; it requires great strength of lip and strength of lungs together with many years of practice to make a good E ♭ Cornet player. In Europe this instrument is treated by writers as a Chorus Instrument, while here, all the grand arias of the great Prima Donna's are adapted to it. There is no instrument in the selection of which a performer should use greater caution than in the purchase of an E ♭ Cornet. They are about as numerous as Violins and in almost as great variety, good ones being exceedingly rare.

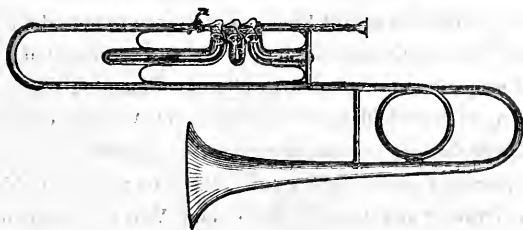
We have adopted a model, brought to perfection under the critical experiments and supervision of our firm, and we have the testimonials of many of the best players in the country, pronouncing it superior in every respect to any other E ♭ Cornet now in use. The instrument is in perfect tune, flexible and full in tone, and the upper notes are produced with great ease. Leaders and Deputy Leaders of Bands who have not had an opportunity of trying our E ♭ Cornet, should avail themselves of the first opportunity. A trial is all that is necessary to insure its adoption, and it would be found a source of great pleasure to performers, as well as gratifying to us, if every E ♭ Cornet player in the country had one of our splendid instruments in his hands.

NEWLY IMPROVED E *b* CORNET, FOR LEADERS.



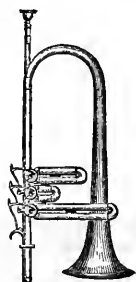
WE have recently introduced a most superior E *b* Cornet for Leaders' use combining many excellent qualities, and which is pronounced by all who have used them, to be the best for that purpose, meeting a demand long sought for by those who perform a leading part. The calibre of the instrument, is quite small, rendering it very light weight, and of easy carriage when playing, while the tone is clear, piercing and full, yet at the same time in perfect tune, and very free in blowing, rendering the upper register with ease. This latter point is of much importance to leaders, as the amount of exertion is very materially less, and all assert that it requires much *less expenditure of physical power*, and of "*wind*," to produce *more brilliant results* than on other E *b* Cornets, of larger or different sizes. It is not designed for a chorus instrument, but for the use of leaders in the leading part. We can, supported by the opinions of gentlemen of acknowledged ability and renown, heartily recommend this instrument, and can assure all that its equal has not been produced.

B *b* VALVE TROMBONE.



The attention of Leaders and Musicians is called to the above instrument, as it has recently been introduced in military bands with great success.

Knowing the length of time and long experience it requires to play well on a slide Trombone, which fact deters many from using them, we have introduced the use of valves into this instrument, thus rendering it as easy to play as any other of our patterns, while at the same time the "Trombone tone and effect" is given, which blends most harmoniously in a combination of our instruments. We feel assured that as this instrument becomes known and tried, the musical public will be fully satisfied with its merits.



B b CORNO.



ORCHESTRA (4 Valves.)



PISTON.

B b CORNET.

The B b Cornet is now one of the most popular and favorite instruments in use. It is the leading instrument in European Bands. No Orchestra is complete without it, and as a solo instrument it always creates a "furore" in the Concert Room in the hands of a good performer. Young gentlemen with a talent for music prefer to learn this Cornet to any other instrument, and the great quantity of music published for Cornet and Piano is the best proof of its popularity in the drawing room and amid the home circle.

Appreciating this, it is not surprising that manufacturers should make their very best endeavors to excel in its production. The "Distin" Cornet, (English) and the "Cortois," (French), are both excellent instruments and very popular in Europe, but America cannot afford to permit England or France to take the lead in Cornet making any more than in Cornet playing. Having experimented (with all the best models of Europe to improve upon,) while experimenting could lead to any greater perfection, we now challenge all Europe and America combined to produce a better Cornet than we are manufacturing.

French and English Cornet players still adhere to the old fashioned Piston Valve, while in Germany and America the Rotary Valve is much more in use. Recently, however, many of the most distinguished American Cornet players are returning to the Piston Valves, and as our illustrations will show, we are prepared to apply either action agreeable to the wish and taste of the purchaser. As the endorsement of many well known musicians must be of weight, we annex a number of letters from those who have tried and who now use our Cornets, and we ask no better reference of the superiority of our instruments than is to be found in the testimonials at the end of this Catalogue.



ALTO.—BELL FRONT.

In the above instrument we offer to the Alto Player, and especially the Soloist, in this instrument, a recently improved style and model, the tones being equalized both in playing "*piano*" and "*forte*," the valve notes being of equal brilliancy and correctness as when playing the open ones. This style is especially convenient in regard to its position in holding, on the same principle as the Cornet, (bell front), and which renders the execution of difficult passages easier than by any other position.

It has the same quality of tone and is the same calibre as the Improved Pattern (bell up), save that the arrangement of the pipes &c. is more compact. Like our other patterns it is of great brilliancy and power, free and correct.

IMPORTANT TO PURCHASERS!!

OUR WARRANT.

The perfection attained in our manufacture of instruments, and the hearty endorsement to this effect by musicians of the highest order, and from the whole **MUSICAL PUBLIC**, (apart from the most critical examination by ourselves,) leads us to the utmost confidence in our work; and we, therefore, as an assurance to purchasers, **WARRANT THROUGHOUT**, in Tone, Tune and Finish, any instruments of our manufacture, feeling fully assured that entire satisfaction will be given.

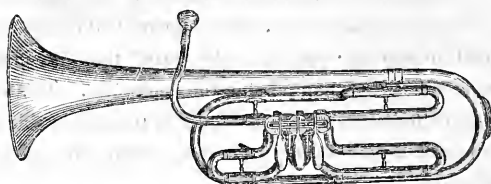
If within ten days after receipt of our instruments any purchaser finds them not correct in tone or tune, we will either exchange until they are satisfied or refund the money paid for them, and we will warrant our workmanship for a year, repairing any damage that may occur from neglect of properly finishing the work or in putting it together, free of charge.

Each instrument is furnished complete with Mouth Piece and our Patent Spring Book-rack.

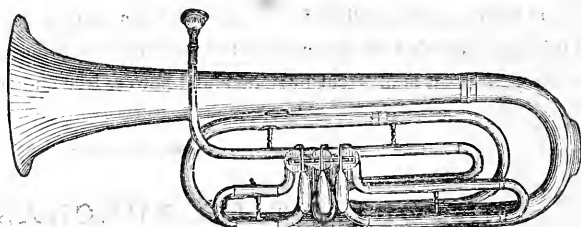
CELEBRATED IMPROVED PATTERN.



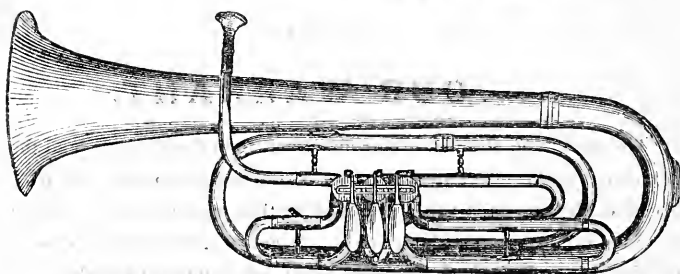
E ♭ ALTO.



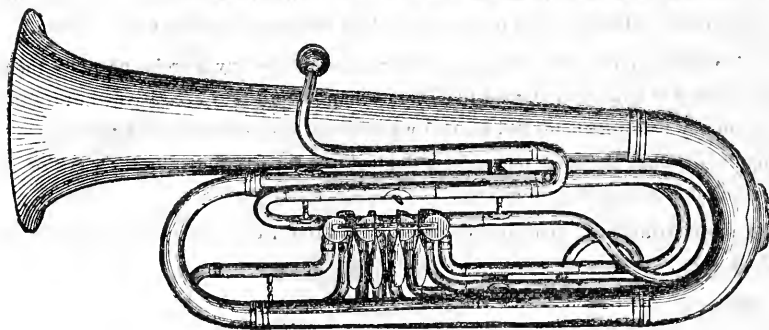
B ♭ TENOR.



B ♭ BARITONE.



B ♭ BASS.



E ♭ BASS.

NEWLY IMPROVED PATTERN.

In our newly Improved Pattern of Instruments we offer something entirely different from anything yet manufactured save by us. Not satisfied to pursue the same path which the makers of Europe and America have been content to tread during these years past, we have, after months of experiment, the application of our new inventions and a large expenditure of patience, time and money, succeeded in producing, as we believe, and from the universal opinion and testimonials from all who have come in contact with them, the finest and most *perfect* Instruments ever manufactured. The style of holding while in position for playing is the most natural and graceful, rendering the execution of our rotary valves most easy, they responding to the lightest touch and without the fatigue and pain of having the hand and fingers in an unnatural, cramped position, oft-times straining the wrist to a considerable extent. The tones are remarkably free, rich and brilliant, in perfect tune, and the whole forming a most compact, durable and light instrument. In the playing of the E *b* bass (large size) whose tones are rich, deep and sonorous, at the same time, however, being perfectly attuned, the carriage is light and comfortable, rendering the use of straps entirely unnecessary.

The instruments in position for playing are at an inclination one corresponding to another. In carrying the instrument at rest from playing, its compact form renders it most desirable.

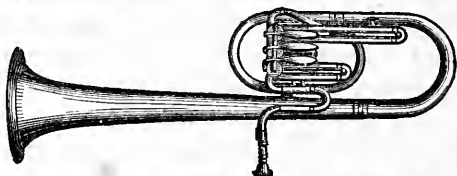
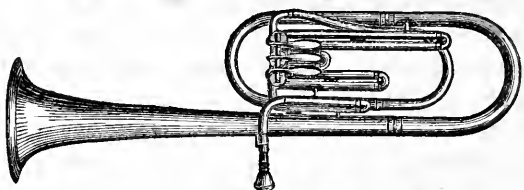
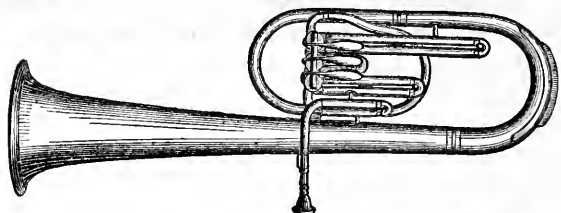
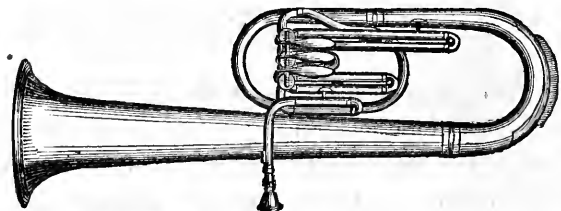
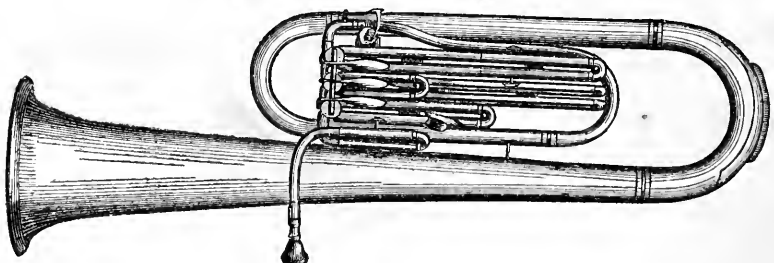
REPAIRING!!

This department is under the supervision of *first-class* workmen, and any alterations, repairs, &c., &c., will be promptly attended to, and in the best possible manner, — while our charges for same are very moderate. Address all cases, packages, &c., to

BOSTON MUSICAL INSTRUMENT MANUFACTORY,

71 Sudbury Street, Boston.

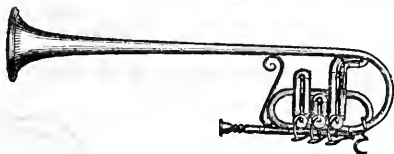
SET OF BELL UP.

E \flat CORNET.E \flat CORNET.E \flat ALTO.B \flat TENOR.B \flat BARTONE.B \flat PASS.E \flat BASS.

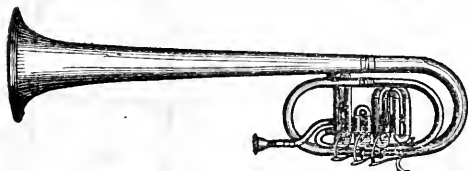
E *b* CORNET.



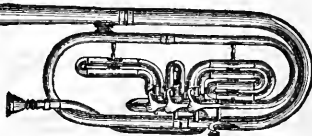
B *b* CORNET.



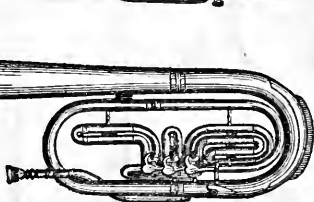
E *b* ALTO.



B *b* TENOR.



B *b* BARITONE.



B *b* BASS.

SET OF BELL RACK.

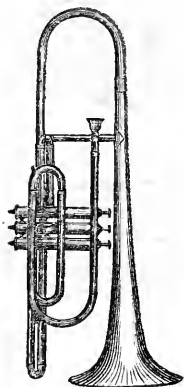
E *b* BASS.



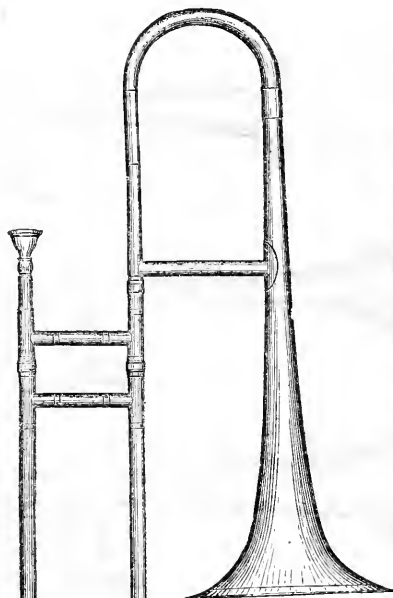


PATENT RACK.

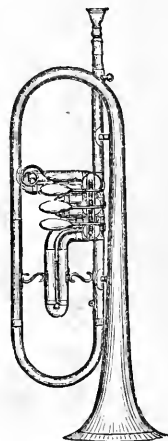
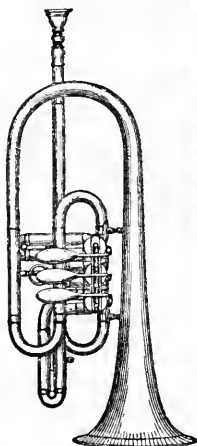
One of our Patent Spring Book Racks accompanies each Instrument, without extra expense.



ALTO (PISTON.)



SLIDE TROMBONE.

B \flat CORNET.B \flat CORNET.FRENCH HORN.
(See Testimonials.)

TESTIMONIALS.

BOSTON, Sept. 24th, 1866.

I take great pleasure in saying that the B *b* Piston Cornet which you recently sent me for trial, proves in every respect highly satisfactory — particularly in tone and tune; in fact, it is one of the best instruments of the kind I ever used. I can confidently recommend it to my friends, and the musical public.

Respectfully yours,

HENRY C. BROWN,
Leader of Brown's Brigade Band.

BOSTON, August 31st, 1866.

Having used your improved Cornet for the past year, I can add my testimony to the quality of the instrument. It unites the highest perfection of tune with the richest and most brilliant tone; and I congratulate you on your great success, and recommend your instruments to my professional friends, and any who are in want of a first-class instrument.

Yours truly,

A. HEINICKE, Leader of the Germania Band, Boston.

BOSTON, Sept. 24th, 1866.

I have recently tried two of your Piston Valve Cornets, and cannot in justice to you withhold my opinion of them. I am convinced that they are as good, in all respects, as the celebrated Courtois Cornet, they are very free, brilliant in tone, and have less imperfections than most Cornets usually have. I recommend them with pleasure to Cornet Players who really want a fine instrument.

Yours, Respectfully,

M. ARBUCKLE,
Solo Player at Selwyn's Theatre and Gilmore's Band.

BOSTON, Sept. 23d, 1866.

Gentlemen — Permit me to congratulate you on your newly improved Cornet. I consider that you have conferred a great benefit on all Cornet players by the introduction of this last one; and it gives me much pleasure to state my candid opinion of your instruments. I can say with sincerity, that I have never seen one so easy to play, possessing such great power and correctness, or in which the tone may be so easily subdued at the will of the performer.

Yours truly,

JULIUS E. EICHLER,
Solo B *b* Cornet Player, of Germania Band, Boston.

BOSTON, February 26th, 1868.

Gentlemen — Allow me to express my great satisfaction with the E *b* Alto, B *b* Baritone, and B *b* Bass of your recently improved pattern. I have never found instruments of such perfectness in tone and tune, being remarkably free and brilliant throughout. The workmanship is excellent.

FERD. ZOEHLER, Solo Alto Player, Gilmore's Band,
Member of Philharmonic Orchestra.

BOSTON, Sept. 20th, 1866.

Having thoroughly tested one of your B *b* Cornets, I have found it far superior to any other I ever used, for both richness and brilliancy of tone, and excellence in tune. It is equally as good in A as in B *b*, which is a quality highly recommending it for Orchestra use. Of the action, nothing need be said, except that there is no room for improvement.

Yours truly,

JOSEPH WADSWORTH,
Cornet Player of the Continental Theatre, Boston.

BOSTON, Sept. 25th, 1866.

Dear Sirs — The Alto Horn I purchased of you far exceeds my expectations. It is superior to any instrument I ever handled. It is all but perfect in tune and brilliancy of tone, and is so free that it requires but little exertion to produce the desired tone. Its very superior finish has been greatly admired. I feel thoroughly satisfied with my instrument, and trust you will be amply remunerated for your valuable improvements.

Yours, Very Respectfully,

CHARLES H. EICHLER,
Leader of Orchestra and Solo Player of Germania Band.

NEW YORK, Nov. 30th, 1868.

With pleasure I inform you, that the Baritone you have made for me, is superior to any instrument I have played on. I must mention particularly, that your valves are the most perfect in regard to *tightness* and *workmanship*.

Yours truly,

GEO. WIEGAND, Grafulla's 7th Reg. Band, N. Y.

NEW YORK, Sept. 26th, 1866.

Gentlemen — Having subjected your new and Improved Cornet to the severest tests, in public and private, I have become thoroughly satisfied that it is the nearest to perfection of any instrument I ever had, or ever heard. It seems to combine everything that is required to make a perfect instrument — brilliancy, richness and fullness of tone, accuracy and ease, and I congratulate you on the honor you have gained, and so richly deserve.

Yours truly,
F. DIETZ,
Solo Cornet Player at Italian Opera, N. Y.

We, the undersigned, express the same opinion of Mr. Dietz, in regard to your Cornets:

H. Koehler, Stadt Theatre; F. Leibold, Phila. Theatre; G. Bernstein, French Theatre; C. Miller, Wallace Band; Mihr, Wallace Band; F. Wasehausen, Lander's Band; C. Wering, Grafulla's Band; L. Heineke, Thomas Capelle, (Chapel); Willner, Leader Germania Band; F. Gewalt, Italian Opera; A. Ringh, A. Schmidt, German Opera; A. Sohst, all of New York.

NEW YORK, Nov. 20th, 1868.

GENTLEMEN, — The French Horn, made for me by yourselves, is without exception the finest instrument I have ever played upon. Having performed upon the best of French Horns, manufactured in the world, I can unhesitatingly pronounce yours the most superior. Possessing remarkably fine tones, free and very correct. The workmanship is perfect, and the action of the rotary valves light and sure.

HENRY SCHMITZ, New York.

BOSTON, April, 1867.

Gentlemen — I take great pleasure in saying that the Improved B *b* Cornet of your make, played by Mr. Heinicke of my Orchestra, is a most superior instrument in richness and brilliancy of tone and excellence of tune, and can highly recommend it for Orchestra use. The French Horn recently tested at the Music Hall, is the finest instrument of the kind I have ever heard, and congratulate you on your success in producing the same.

CARL ZERRAHN,
Director of Philharmonic Orchestra.

BOSTON, Oct. 1st. 1866.

Dear Sir — I am pleased to say that the instrument you made for me and on which I have now been playing for several months, gives me entire satisfaction, both as regards TONE and TUNE. It is (in my opinion) the best American manufactured B *b* Cornet I ever played upon, and I willingly give you my testimony of its merits.

I remain, Sir, Respectfully your friend,
ARTHUR HALL.

BOSTON, Feb. 26, 1868.

Gentlemen — I feel it something more than my duty to the Musical Profession, and to your most extensive and popular reputation as Musical Instrument Makers, to express to you my sincere thanks and congratulations for the success you have attained in the manufacture of French Horns. Having given them a thorough trial, almost a year in the best Orchestras, I can assure you that for finished quality of tone, perfectness in tune, and the easy manner in which they are controlled, both in double "forte" or the most "piano" passages, render them the most excellent of European or American make.

Yours truly,
LUKE MURPHY,
President Boston Musicians' Union and Solo Horn at Selwyn's Theatre.

BOSTON, Feb. 25, 1868.

Gents. — The French Horn recently manufactured by yourselves for me is certainly the best I ever played upon, and by far surpassing anything yet produced by European or American makers. I can heartily endorse and recommend it to all performers and musicians.

Yours, &c.,
A. HAMANN,
Horn Player Philharmonic Orchestra and Boston Museum Orchestra

BOSTON, Sept. 25th, 1866.

Gents. — You have made a great improvement in your late pattern of E *b* Bass. The size and calibre are much smaller and I like it much better than those of your previous make. It is large enough for either Band or Orchestra playing; it blows free and easy, is correct in tune, and has a good full tone. The Baritone which you made for one of my pupils is a very fine instrument; it is excellent in finish and has the most beautiful tone of any instrument I ever saw. I take great pleasure in recommending your instruments to the musical fraternity as the best I have ever seen.

Yours respectfully,

A. REGESTEIN, of Germania Band.

BOSTON, Nov. 23rd, 1868.

After having a season's experience in the use of your new E *b* Cornet, (small pattern) and also your improved B *b* Piston Cornet, I feel that it is my duty to express to you my views in regard to the above-named instruments. Having had fifteen years experience in playing the Cornet, and during that time have used instruments made by the principal European makers, and also those in the United States. I have at last fully decided that your instruments are the best made in the world; for these reasons: first, because they are the best in tune; second, on account of the purity of the tone, and last, the fine and thorough manner in which you finish your instruments; and, in conclusion, I assure you I will use my influence in recommending them to my pupils and Cornet players in general.

Yours most respectfully,
HENRY C. BROWN,
Leader of Brown's Brigade Band.

PORTLAND, Me., Sept. 21st, 1866.

Dear Sirs—It is with pleasure that I send you this testimonial of my high appreciation of the pure silver E *b* Cornet you made for me. I think it a very fine one, the best I ever used. I want one of your newly improved B *b* Cornets, for I am satisfied they are the best now in use.

Yours truly,

J. COLE,
Leader of Portland Band, Portland, Me.

PORTLAND, Me., Sept. 23, 1866.

Dear Sirs—Having used one of your E *b* Cornets for several years, I like it very much, and wish you would send me one of your improved Piston Cornets, which I am satisfied by my own observation and what I have heard from those who are using them, are the best Cornets now used on this continent; and knowing your ability to produce the best instruments, I do not wish for any further guarantee.

Yours truly,

D. H. CHANDLER,
Portland, Me.

CLEVELAND, Ohio, May 23d, 1866.

Gents—We enclose Dft. for the Am't of your Cornet which we have sold. You may send us one more of the same kind. This one has been called the best toned instrument we ever had, and we congratulate you on your success.

Yours, &c.,

S. BRAINARD & SON,
Cleveland, Ohio.

BOSTON, 2d Oct., 1866.

Dear Sirs—I take pleasure in giving my testimony to the superior excellence of your Improved Cornet. For brilliancy of tone, accuracy of tune, and ease of playing, it is one of the best I have ever seen.

Yours truly,

D. W. BOARDMAN,
Cornet Player of Morris Brothers' Opera House, Boston, Mass

BOSTON, Sept. 23d, 1866.

The last B *b* Cornet you made for me is a most beautiful instrument, is most excellently in tune, very free and equal in tone throughout the whole scale. It is as good, if not superior to any instrument I have ever played upon.

Yours truly,

ALONZO BOND,
Leader of Bonds Band Boston.

BOSTON, April 26th, 1867.

Gents—I consider myself very fortunate in possessing one of your superior B *b* Cornets, in the use of which I have derived great satisfaction. Though not a professional musician, yet for true musical enjoyment in playing compositions of a smooth and expressive character, also for beauty of workmanship, and excellent tune, I have never seen or heard its equal. I would heartily commend your instruments to the notice of all music dealers who desire the very best.

Very truly yours,

H. W. SMITH,
Firm of S. D. & H. W. SMITH, Boston.
Manufacturers of the celebrated AMERICAN ORGANS.

Also, A. J. C. WALKER, Winthrop, Me., MR. KOHLER, Boston Museum Orchestra, JOSEPH HENSHAW, Omaha, Nebraska, E. GUENTHER, JR., Peru, Ill., GUSTAV A. PATZ, Troy, N. Y., F. A. BENT, Portland, Me., JOHN GRADY, New Orleans, E. S. CLAPP, Boston, D. H. CHANDLER, Portland, Me., E. T. BALDWIN, Nashua, N. H., O. BROWN, Chelsea, Mass., CHAS. RAYMOND, Bridgewater, Vt., PERKINS INSTITUTE FOR THE BLIND, Boston.

PONTIAC, Mich., Nov. 16th, 1868.

Dear Sirs—The Instruments came to hand in perfect order. The E *b* Cornet made for me is the most beautiful specimen I ever saw. I have used instruments of all the American and many of the European manufacturers, but have never before seen a *rotary valved* instrument, whose valve tones equalled the harmonic tones in brilliancy. Wishing you much success,

I remain, very respectfully,

CONRAD HOFFMAN.

BOSTON, Sept. 22, 1869.

GENTLEMEN,—I beg to congratulate you on the remarkable success you have attained in the manufacture of instruments. The quality of tone is excellent, and the workmanship neat, compact and durable. The French Horns, played by Messrs. HAMANN & KLUGE of my orchestra, are very perfect. The tones are rich and mellow, and the workmanship thoroughly artistic. I am satisfied in my own mind the instruments made by you, are very superior, and cannot fail to give complete satisfaction wherever used. Wishing you every success, I am with much respect,

Yours very truly,

CHAS. KOPFIZ,
Musical Director, Selwyn's Theatre.

BROOKLYN, Oct. 1st, 1869.

I have used one of your E *b* Cornets Bell Front, and it affords me great pleasure to recommend them to the E *b* players generally, who in my opinion, will find them the best in the market.

I am, most respectfully yours,

G. A. CONNOR,
Leader of the 14th Regt. Band, Brooklyn, N. Y.

FORMATION OF BANDS.

In the formation of Brass Bands we would recommend the following classification of Instruments as being the best combination to produce power, variety of tone, harmony and well-balanced effect:—

Band of Six.	Band of Seven.	Band of Eight.	Band of Nine.	Band of Ten.	Band of Eleven.
1 Eb Cornet.	1 Eb Cornet.	1 Eb Cornet.	2 <i>Eb Cornets.</i>	2 Eb Cornets.	2 Eb Cornets.
2 Bb Cornets.	2 Bb Cornets.	2 Bb Cornets.	2 Bb Cornets.	2 Bb Cornets.	2 Bb Cornets.
1 Eb Alto.	2 <i>Eb Altos.</i>	2 Eb Altos.	2 Eb Altos.	2 Eb Altos.	2 Eb Altos.
1 Bb Tenor.	1 Bb Tenor.	1 Bb Tenor.	1 Bb Tenor.	2 <i>Bb Tenors.</i>	2 Bb Tenors.
1 Bb Bass.	1 Bb Bass.	1 <i>Bb Baritone.</i>	1 Bb Baritone.	1 Bb Baritone.	1 Bb Baritone.
.....	.....	1 <i>Eb Bass.</i>	1 Eb Bass.	1 Eb Bass.	1 <i>Bb Bass.</i>
.....	.....	.....	.....	.....	1 Eb Bass.
Band of Twelve.	Band of Thirteen.	Band of Fourteen.	Band of Fifteen.	Band of Sixteen.	Band Seventeen.
2 Eb Cornets.	2 Eb Cornets.	3 <i>Eb Cornets.</i>	3 Eb Cornets.	3 Eb Cornets.	3 Eb Cornets.
2 Bb Cornets.	2 Bb Cornets.	2 Bb Cornets.	2 Bb Cornets.	2 Bb Cornets.	3 <i>Bb Cornets.</i>
3 <i>Eb Altos.</i>	3 Eb Altos.	3 Eb Altos.	1 <i>Ab Cornet.</i>	1 Ab Cornet.	1 Ab Cornet.
2 Bb Tenors.	2 Bb Tenors.	2 Bb Tenors.	3 Eb Altos.	3 Eb Altos.	3 Eb Altos.
1 Bb Baritone.	1 Bb Baritone.	1 Bb Baritone.	2 Bb Tenors.	2 Bb Tenors.	2 Bb Tenors.
1 Eb Bass.	1 Eb Bass.	1 Eb Bass.	1 Bb Baritone.	1 Bb Baritone.	1 Bb Baritone.
1 Eb Bass.	2 <i>Eb Bass.</i>	2 Eb Bass.	1 Eb Bass.	1 Eb Bass.	1 Eb Bass.
.....	.....	.....	2 <i>Eb Bass.</i>	3 <i>Eb Bass.</i>	3 Eb Bass.

When so small a number as six, seven or eight players are obliged to play music for marching, 2 E b and 1 B b Cornet, would be preferable to 1 E b and 2 B b, as given above; but for Concerts, Serenades and in-door music, the latter classification would produce the best effect.

The A b Cornet (large bell) introduced in band of fifteen, is a very useful and effective instrument, producing a full and mellow tone. IF THE QUALITIES OF THIS INSTRUMENT WERE BETTER KNOWN, it would be used in small Bands, even in preference to the 2d B b Cornet.

Parties requiring further information in relation to the formation of Bands, or matters in any way connected with our branch of business, can have the benefit of our experience by addressing

BOSTON MUSICAL INSTRUMENT MANUFACTORY,

BOSTON, Mass.